

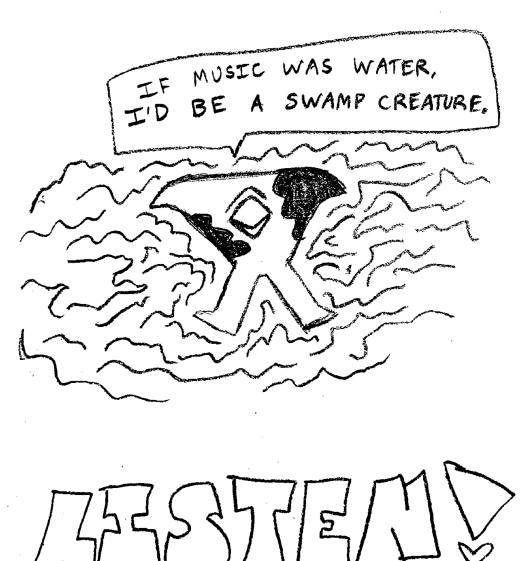
TABLE OF COMTEMIS

3. INTRO BESTEMY

- 5. MOSH PITS: AN ONOFFICIAL, UNAUTHORIZED, UN-ASKED-FOR DICTIONARY
- 7. SOMEWHERE IN A BASEMENT ...
- 12. NEW MUSICY
 BOOKSY
- 14. POETRY BY RUBBER
- 16. BAD POETRY BY HALIFAX
- 18. MINIWEBS #4 BY KID THE WEB
- 19. SELF PORTRAIT BY ANONYMOUS
- 20. THE MANY FACES OF MANY CATS BY KAMARIS DESROCHES
- 21. WHAT THE DOG DOIN? BY JACK LYELL
- 22. THE STRANGER BY MASON GRANOF
- 23. A JOURNEY BY ADAM HURT
 BEVE AND BEABLY
- 25. SHOW POSTERS
- 26. BOOKS I REALLY LIKE

ME CHANDERSENSE

GOOD TO SEE YOU ALL AGAIN, NOW WITH A HAND WRITTEN INTRO NOTE ? CIONINE DOES MAKE YOU WONDER WHY I WASN'T DOING THIS IN THE FIRST PLACE... OH WELL. I FEEL WORN OUT, HONESTLY. LIKE A SOAKED TOWEL. LIKE A HAM SANDWICH THAT'S BEEN SQUISHED TO A PULP IN THE BOTTOM OF A BACKPACK. I THINK A NICE BIT OF SLEEP WOULD BE GOOD-AS A MATTER OF FACT, I GOT A NICE MUG OF SLEEPYTIME TEA TO MY RIGHT AS I WRITE THIS & MY HANDWRITING GETS SLOPPY WHEN I'M TIRED BUT I DID MY BEST. WHEN I'M SO WORN OUT AND TIRED, I THINK OF THAT ELO SONG. "HOLD ON TIGHT (TO YOUR DREAM)!" I LIKE THAT. I'LL ALWAYS HOLD ON TIGHT TO MY DREAM. WANNA KNOW WHY? CUZ YOU ARE MY DREAM. I'LL ALWAYS HOLD ON TIGHT FOR YOU. ENJOY THIS ISSUED ONTO THE ZINED



AOSH PETS

AN UNOFFICIAL, UNAUTHORIZED, UN-ASKED-FOR DICTIONARY BY LECHUGA JAM

SO AS YOU MIGHT KNOW, I LOVE MOSHING, I LOVE ALL KINDS OF MOSH PITS. AT SOME POINT, THOUGH, I GOT TIRED OF ALWAYS SAYING "THAT PIT WAS CRAZY," SO I CAME UP WITH SOME FUN NAMES FOR PITS OF ALL KINDS. ENJOY!

DESGRAPMED: THIS IS ALL JUST FOR FOMY NONE OF THIS MATTERS. LABELING THINGS CAN BE FUN. YOU DON'T HAVE TO AGREE WITH ANY OF THESE, THIS IS JUST THE WAY I LIKE SEEING THINGS. DO WHAT YOU WILL.

BOM GROMDEDMESS

BALLET PIT LOW INTENSITY



SEEN OFTEN AT THE START OF SHOWS. 3-5 PEOPLE SPIN AROUND, BARELY TOUCHING, MOUING SLOW AND NOT VERY JUMPY.

BILLY GOAT
PIT
MEDIUM INTENSITY



PEOPLE ARE BOUNCING
AND STARTING TO HIT EACH
OTHER, BUT BECAUSE THERES
ONLY 3-5 OTHER PEOPLE THEY
JUST RAM INTO THE SAME
FOLKS OVER AND OVER,

PIT
HIGH INTENSITY



DEOPLE ARE MOVING FAST NON. THEY ZOOM ACROSS THE PIT, CRASHING INTO THE PEOPLE ON THE EDGE AND REBOUNDING OFF OF THEM LIKE FLYING BULLETS.

MEDEOM GROWDEDMESS

SARDINE PIT LOW INTENSITY



THE PIT FLOWS AND MOVES AND PEOPLE DANCE AND FLOW A ROUND ONE ANOTHER LIKE A SCHOOL OF SARDINES.

POPCORN



NOW IT GETS JUMPY AND PEOPLE BEGIN TO THROW DOWN. STILL FRIENDLY, BUT FOLKS GET KNOCKED AROUND. VERY COMMON PIT.

BATTLE





SCARY, FAST-MOVING BLOODBATH OF A PIT WHERE YOU WONDER IF YOU'RE CONNA MAKE IT OUT ALTVE. EVERYONE IS THROWING THEMSELF FULL-FORCE AT EACH OTHER

THEGU GROWDEDUESS

SEAWEED

PIT

LOW INTENSITY

EVERYONE SWAYS INTO ONE ANOTHER, ROOTED AND GENTLE, AS THOUGH THE MUSIC IS THE CURRENT OF THE OCEAN.

SANDWICH

PIT

MEDIUM INTENSITY



A VERY SQUISHED UP PIT WHERE PEOPLE TRY TO JUMP AROUND AND MOVE BUT END UP SMUSHED BETWEEN THE SAME FEW THE WHOLE NIGHT.

DELICIOUS OF THE SAME OF THE WHOLE NIGHT.

GRIDLOCK

PIT

HIGH INTENSITY



A VERY BARE PIT. FOUND ONLY IN TIGHT BASEMENTS, HERE'S A PIT OF SUPERCHARGED PEOPLE WHO CANNOT MOVE NO MATTER HOW HARD THEY TRY. PERSONALLY, I'VE ONLY SEEN THIS PIT AT A MODERN FACES SHOW.



I SAT DOWN WITH THE CARE TAKERS OF A HOUSE VENUE, DEARLY LOVED AMONG OUR COMMUNITY. HERE'S A GLIMPSE INTO THEIR WORK HERE- THE SKULLMANOR!

Mo: Hello, readers of The Wanderer! We are sitting with the folks who take care of the Skull Manor, a beloved house venue in Boston! Let's just jump right in.

"Did you ever imagine you would be doing this? What made you want to do this?"

KC: I never thought I would be doing this in this kind of capacity, but I feel like my life has been pushing me in this direction for a long time. And I feel like, if anything, I didn't know I would be here, but I know this is where I'm supposed to be now.

PM: Yeah, I feel like I didn't expect it for myself but it seems like a very natural outgrowth of everything that I'm doing. You've got rehearsal space, show space, but also just a pool of talent and actual instruments and resources and shit, where you can be like, "can I borrow a bass amp?" And there's a bass amp. I never expected to be doing it at this point in my life, but I know I'm exactly where I need to be. It was a very serendipitous thing that brought me to the house. It was very fast, like, "you wanna live here?" Like, yeah, actually! That's awesome!

HF: I feel like if I told past me that this kinda happened, I feel like I would probably have been surprised, but then I'd think about it and say, "That makes sense." Like I feel like the pieces would fit together and bring me to this place.

AB: This is my second house show venue that I've lived at, and that was very unexpected in every possible way—that we did it, that it worked, that we kept doing it. But it did make this feel very very normal. And it's fantastic, I love living here.

CL: I feel lucky every single day that I'm here. Specifically the people, they're the best in the world. When the offer to first join the house came on my table, I was very nervous. And it took KC talking me down in an iHop to get me to sign on. But I think what really got me, like that nurse joy song: "If it sparks joy, then you should nurse it." Like, the people, the community, and what we're trying to do with this house and with Boston music in general, it's something that all of us here are here for. Because we do wanna nurse it, and we wanna help it grow, and I feel lucky every single day that I'm here.

EB: I would agree with what the others have said. In the moment, it was literally just an instagram story that I swiped up on, and said "hey I'm down!" But I would agree that there were a lot of things that happened in my journey to make me the kind of person who would take that leap. So I would agree with what the others said, that I didn't see myself doing it but it makes a lot of sense in my trajectory.

NZ: I also agree with pretty much everybody. When I came to the east coast for the first time, my shadow took me to a house show and that was what made me want to come to this side of the country. It was the first time I felt like I had found my people, and I said "I don't care how, I wanna be a part of that." And very randomly stumbled into this place. And I've been here for 4 years now.

"In as much or as little detail as you want to share, could you go into the history of this place?"

PM: We know a little about the beginning, and a little about where it ended up recently to here. It's a building that's been around for a while, having music in it.

EB: Let's say it's historical.

PM: We've heard that music has been happening in the house in some form for a very long time. And there was a period where the vibes were very, very bad. And some restless spirits built up, but in the meantime we've appeased the spirits and the house is happy, we're happy, and the people who come through seem to love it. So, hooray for that.

CL: We're all still trying to work together the oral history. And we've had a lot of fun connecting with previous residents and everyone who's lived here. Whenever we have someone who's lived here come through, we ask them like 50 questions, like, "When was the stage built?" And we're still trying to get our answers and it's been a fun history for all of us to share, because we all know that we're a part of it. And what we do and what we built here contributes to that history. And we also know that we stand on the shoulders of giants. Like, there are a lot of people who did a lot of brave things to make this space possible and we try our best to honor that legacy.

EB: Respect to anyone who starts a house venue. That's crazy. Major respect to those people. I just came in and inherited it, but the people who put

their ass on the line and started one is crazy.

KC: It really feels like an inheritance. I feel a duty to respect the spirit of this home and continue giving to the community in that way. It's like, we have a literal platform. Like, a LITERAL platform.

PM: I mean, it's crazy to move into a house venue where there's a stage and a full PA with monitors already.

KC: We're so lucky.

PM: We were able to just walk in and be like, "Okay! Let's do it!"

NZ: And a community already built in, too. I'd say it's always been and hopefully always will be something bigger than just living in this house. And as far as the history, we just hope to keep it going.



What have been some of the best parts and highlights about running the venue?

PM: All the different people who come through. I'm just fascinated by who comes out of the woodwork for each show. Sometimes it'll be really really packed and other times it's just a lot of people we know turn up, and it's almost like a nice little house party, but we try to make sure it's house show versus house party. And I think that's part of what helps us in the long run.

HF: You get to meet people and have all these interesting conversations with people that you might've not talked to much or even crossed paths with much if they hadn't come to this house. So it's really interesting, the kind of people you meet, the kind of conversations you have, and then maybe you'll see them somewhere else. It really is the start of connections.

EB: Or it's the people from the bands from different parts of the country. They have a whole different experience growing up. And because we have institutions here that are just so international, like you meet people from all over. This scene is so global. People come through Boston like crazy, musicians and artists, and those people come to house shows and you can meet them. And it's pretty cool to be facilitating that.

CL: I think to that point too, I first started coming to Skull Manor shows when I was 19 in college, drinking too much that I shouldn't have, and figuring out a way to get home drunk. I think to be a young kid in Boston, to be on your own for the first time, and connecting with our community and music, that's a different kind of freedom. I feel such a

sense of privilege to be able to create a safe space so that kids who are coming from sheltered New Jersey, or in school at the same time, or realizing they don't wanna be an accountant... I think when people come to Skull Manor shows, it's a lot of times about themselves and what they wanna get out of them, and how they see themselves—like, "Oh yeah, I'm a cool kid who comes to shows." We get to help people do that safely. And that's a highlight for sure, because it was so transformative for me.

KC: That's so beautiful. I love that.

PM: I like being able to give people a space to unsquare.

Mo: Unsquare...

PM: I think that's one of the best things that we could be doing right now. Especially because some people have come in with some takes that feel naive at this point, relative to being an insider. As someone living in the venue, the whole "No one's talking about the house show scene! We should write an article about the house show scene! Why is no one talking about this?" It happens all the time. But that kind of energy comes a lot from the tourists, you could say, who come through the city to get a masters degree or something... I dunno. Finding how to harness that energy, show them what we're about, open their minds a little bit.

KC: It's so wonderful to be able to facilitate a bill and people coming together and having this common experience that's such a wonderful time... it's truly an honor to be able to create a space that's like magic for a night.

NZ: It really feels like you're part of something bigger than yourself. And being a support system for other people is a feeling that you can't get anywhere else besides living in a house venue.

PM: And sometimes it brings together people who would've normally sat at home alone. And this is happening at a time where, you know, a constitutional crisis is underway. So that's pretty stressful as an outward meaning thing. So it's nice to create a bubble where people know they can show up here and nobody's going to fuck with them. That's really important. There aren't a lot of places where you can just walk in and feel like, "I know I'm cool."

EB: I love being able to facilitate a place where people's voices can be heard. Like even if you wanted to just cover yourself in baby oil and play with contact mics on stage.

KC: I'm looking for that right now. If you do this, give us a call!

Mo: I feel like we know at least 10 people who would do that if we asked them.

NZ: Anything explicitly authentic and the people who are completely supportive of that, you don't really see that anywhere else besides the house show scene.

PM: Especially bamboozling the audience. Making people go, "What the hell did I just see?" But in a way where you're pleased about it. Like, "Oh my god, what did I just see? I wanna do something like that!" That's what I most like.

EB: That's the lifeblood right there.

TO BE CONTRIVED.

MEH MUSEG V



MARCY THE BAPTIST-#ONLYANEMICCATIKNOW

A CHARMINGLY ECLECTIC EP THAT USES ALL SORTS OF DISTORTED, NOSTALGIC SOUNDS TO SUPPORT ITS PRODUCTION. SUPER IMPRESSED BY ALL THE LAYERS OF SOUNDS GOING ON IN THIS BLOGWAVE-Y RECORD. BUT WITH ALL ITS SATURATION, THE SOMES TAKE CARE TO INTERTWINE SOME MORE ACOUSTIC MOMENTS TOO. VERY COOL LISTEN, CHECK IT OUT \$\text{\text{QLARTLEWAHT}}\$

MIKE SEMPERT-TRAGIC MASCULINITY

THE 11TH STUDIO RELEASE OF SINGERSONGWRITER MIKE SEMPERT TAKES YOU
ON A HEARTFELT LYRICAL JOURNEY,
SPEAKING TO A LOT OF THE DESPAIR
THAT'S BECOME A LITTLE TOO COMMON
AMONG PEOPLE. WITH ALL SORTS OF FUN
RHYTHMS AND COOL SOUND DESIGN
CHOICES, THIS ALBUM REALLY
ENCAPSULATES THAT FEELING OF
KNOWING THAT WE'LL STILL BE DANCING
EVEN WHEN SHIT HITS THE FAN.

@MIKE SEMPERT



HAVE YOU GOT MUSIC COMING OUT IN MAY? SUBMIT IT TO THE WANDERER FOR IT TO BE FEATURED HERE?



ANTI-CONSUMERISM IS MORE FRINGE THAN FACISM IT'S HARD TO START A MOVEMENT WITH NO PRODUCT TIE-INS ATTACHED. TO IT LANDLORD'S POEM My tenants pitch tents All masochists Getting off The premises Wrapped in nylon And latex And bounced checks On their way to public transit Now when will they eat? When I'm back on my feet When my toilet seat heats And I own the place they sleep next **DEAFEATIST POEM** Don't be defeatist You sound like a deadbeats fetus Five weeks First heartbeat Mom and Dad say we're so excited for you to meet us We love to drink wine Go on roller coasters Andd do belly flops in the swimming pool Other than that Most of our time is taken up Flunking out of high school PROFIT POEM EVERY BODY OF WAT I'm a non prophet BLEACHED OCEANS R

And never making money off it INSTEAD OF SCRAPF
Makes no sense
Not a penny more or less left for nonsense

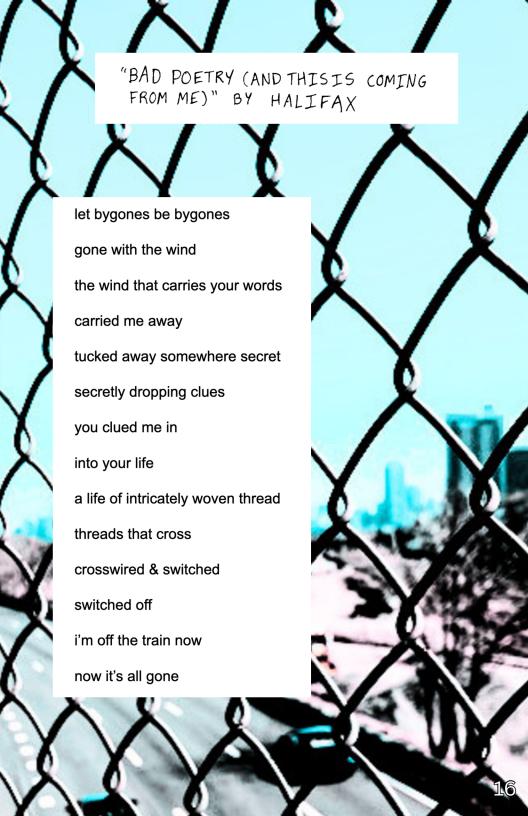
Wrong about everything

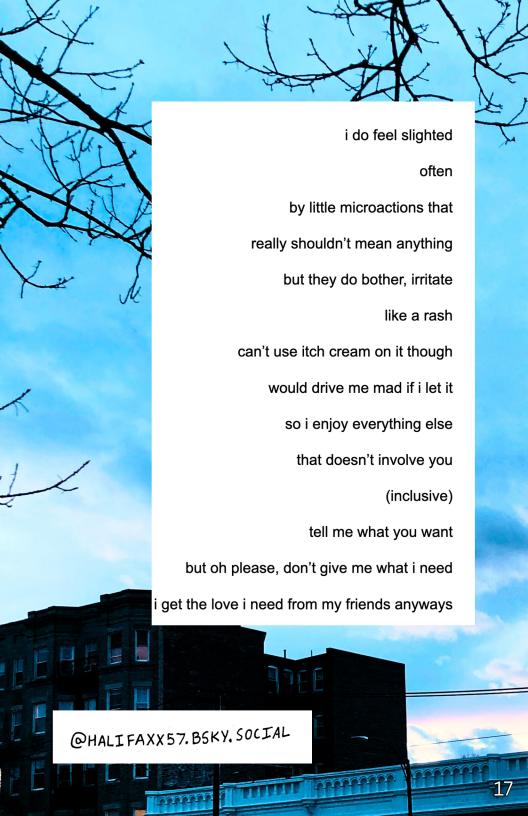
I'd get you off my back if I could find where
My last buck went

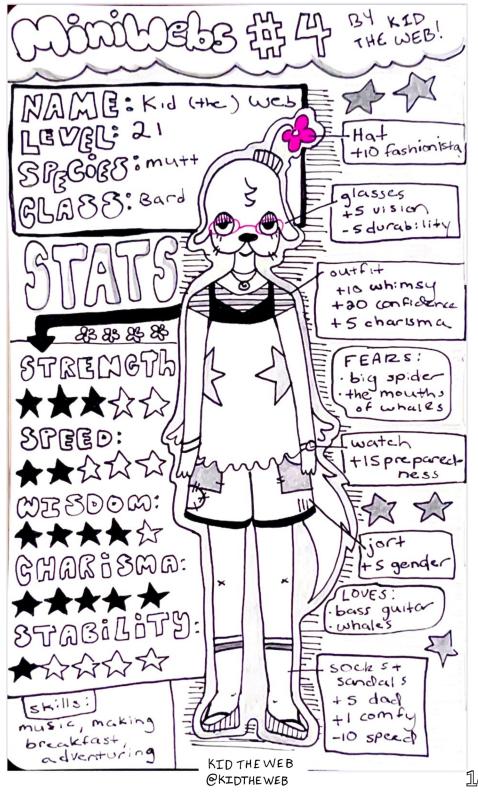
114

PEOPLE SWARM TO M

PEN POEM The pen is mightier than the sword I think I wouldn't risk that though All these cocks I know write in disappearing ink Roost in their drinks Dare a neighbor to diss their blow or hens mink Or go toe to toe in the clink When they're caught The pen is all they've got And in the pen, while it depends, Some find eachother hot RAT POEM Rat trap snaps closed back on the house cats nose Squint eyes don't see the mouse goes In the bleached mint tin Reaches out for a clothespin And drives home on cheese wheels Dragging a rolled up old Cat skin Ratnosed tits Barbs pierce flesh Under duress undressed No lace or mesh Under her dress Where there's no light lie Bumps and bites Red truth on pale white lies TER HAS BEEN POISONED RISE FOR THE LAST RINSE AKE THEIR MARK PING CARS TO BUILD AN ARK POETRY BY RUBBER









SELF-PORTRAIT BY ANONYMOUS



"THE MANY FACES OF MANY CATS"
BY KAMARIS DESROCHES
@KAMIQD_

WHAT THE DOG DOIN'?



Fig. 2: Bumper Cars



Fig. 3. Headbanging



Fig. 4 Defense! at the pit edge



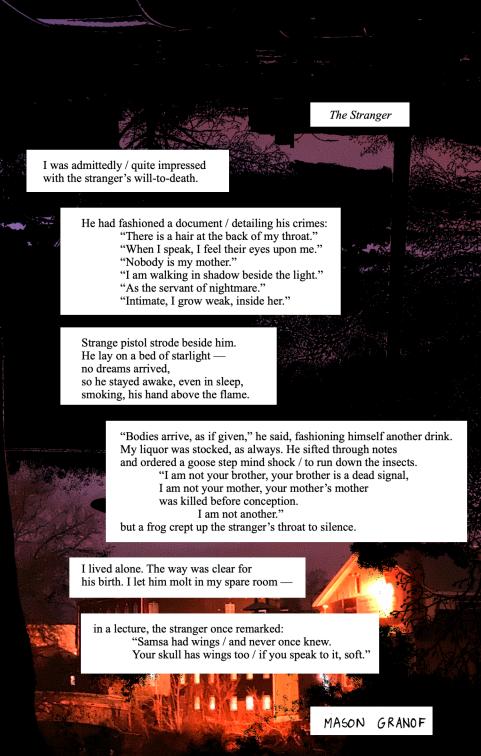
Fig. 5 Someone Storted Doing Whatever This Is and We All Joined In

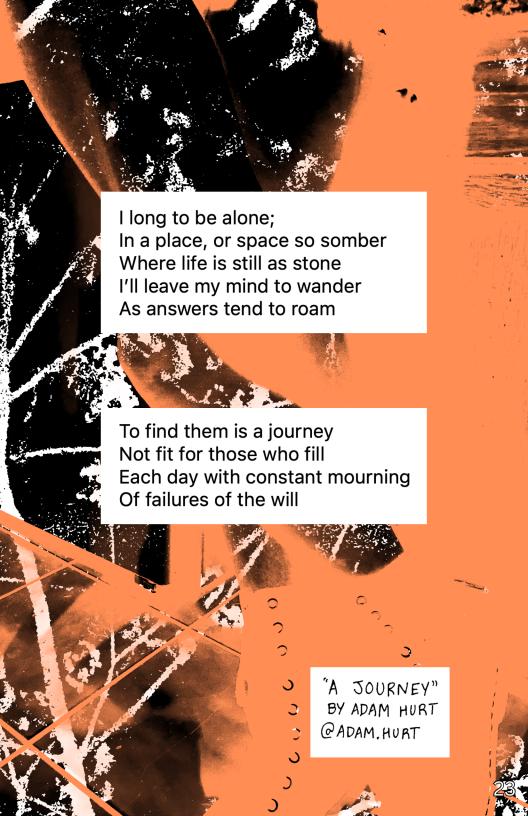


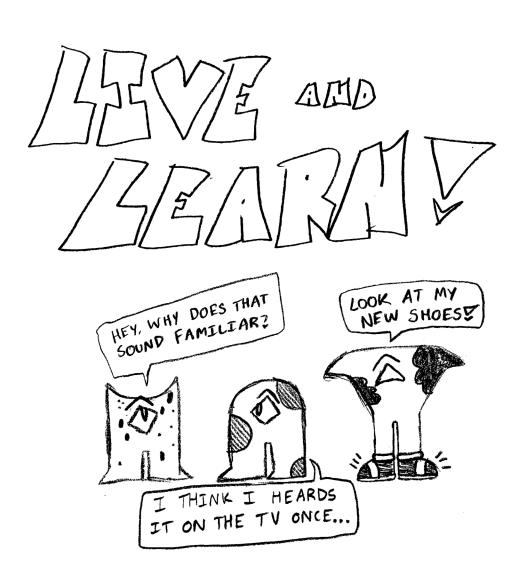
Fig. 6'. Can Someone Lend a Hand?



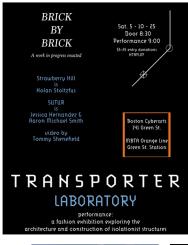
JACK LYELL @JACKOF63TRADES







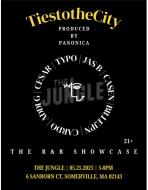
SHOW POSTERS FOR THE MONTH OF MAY. . .





A LIST OF HAPPENINGS FROM THE PELVIC FLOOR KEEP YOUR EYES PEELED







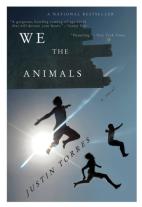






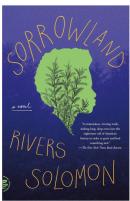
BOOKS I REALLY LIKE ?

CAN YOU TELL I COULDN'T THINK OF ANYTHING ELSE TO TALK ABOUT HERE? DIDN'T WANT TO LEAVE Y'ALL WITH NOTHING, THOUGH, SO HERE'S SOME BOOKS THAT ARE NEAR AND DEAR TO MY HEART THAT I THINK YOU SHOULD READ IF YOU WANNA KNOW A LITTLE MORE ABOUT ME.



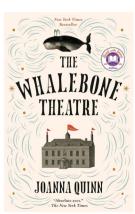
WE THE ANIMALS BY JUSTIN TORRES

GOD THIS BOOK FUCKED ME UP WHEN I FIRST READ IT. IF YOU LIKE VIGNETTE-STYLE COMING-OF-AGE STORIES WHERE EVERY DESCRIPTION IS SO GROTESQUE AND RAW AND PALPABLE, THIS ONE FOR YOU. THEY MADE A MOVIE OUT OF THIS AT SOME POINT. I THINK THE BOOK IS WAY BETTER AND ENDS WAY SADDER.



SORROWLAND BY RIVERS SOLOMON

SUPER ENTHRALLING READ- SCI-FI IN ITS ELEMENTS, BUT GROUNDED IN BLACK AMERICAN HISTORY AND REALITY, MAKING FOR A THRILLING STORY THAT HAS YOU CHEERING FOR THE MAIN CHARACTER VERN THE WHOLE WAY THROUGH. YOU RE NOT GONNA WANT TO PUT THIS ONE DOWN.



THE WHALEBONE THEATRE BY JOANNA QUINN

A HIGHLY IMAGINATIVE STORY THAT
NAVIGATES THE LIVES OF THREE BRITISH
SIBLINGS FROM THE 1920S TO THE 1940S. YOU
WATCH THEM PUT ON PLAYS AS CHILDREN, AND
FIGHT IN THE WAR AS ADULTS, AND THE
ATTENTION TO DETAIL MAKES YOU FALL IN
LOVE WITH THE CAST OF CHARACTERS.
CRISTABEL, THE OLDEST OF THE THREE,
RESONATES SO DEEPLY WITH ME

A SHORT AND SWEET EDITION. I TOLD Y ALL I WAS TIRED. BUT EVEN WHEN I M TIRED, I LOVE YOU. THANK YOU FOR BEING PATIENT WITH ME. I LL SEE YOU NEXT MONTH.



EDITED AND PUBLISHED BY MO CORREA

FREE ON THE WEB, PAY-WHAT-YOU-WISH PAPER COPIES.

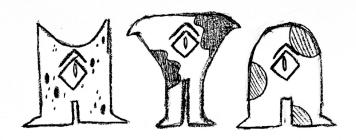
IF YOU WANNA HELP COVER PRINTING COSTS SO THE ZINE

CAN REMAIN ACCESSIBLE TO AS MANY AS POSSIBLE, CONSIDER

SENDING A DOLLAR TO @LECHUGAJAM ON VENMO AND CASHAPP.

ALL THE LINKS ?





LEAD, FOLLOW, WANDER

FOLLOW, WANDER, LEAD

WE ARE THE THREE WHO FIT THE CYCLE

THREE LIKE A TRIANGLE, THREE IS MAGIC

LEAD THE WAY YOU WANDERED DOWN

FOLLOW, LEARN TO LEAD THE WAY

WANDER, ONCE YOU'VE HAD ENOUGH

THE CYCLE IS THREE, LIKE WE

WE WHO ARE MAGIC AS ALL THREE

THE THREE WHO LEAD, FOLLOW, WANDER.